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TEA-CADDIES, ENGLISH, 1762

ACCESSIONS AND NOTES

ENGLISH TEA-CADDIES. Three unusually interesting tea-caddies, which deserve more than the brief comment given in this note, were acquired by the Museum last month. Made in London in 1762 by John Swift, they represent the finest workmanship and design of that period—one which produced household plate in large quantities and developed many new forms as a result of the greater refinement in manners and social standards. The French were largely responsible for this change, and in the design of these pieces, almost to the same extent that we find in the work of Paul Lamerie, the style of Louis XV is very pronounced. Naturalistic sprigs of cherry, however, have been combined with conventional motives with great success. The execution is superb; crisp, vigorous, and as bold as though the work had been done in wax instead of hard metal. Of interest is the fact that all three have their original ladle-shaped spoons with pierced and fluted bowls. These little caddies show what life and beauty it is possible for an inspired craftsman to put into his work.

TWO GIFTS OF EMBROIDERED MUSLINS. Since the opening of the Textile Study Room eight years ago, when the Museum collection of textiles was first made accessible to students and designers, there have

been many applicants for patterns suitable for fine white embroidery, and as occasion offered, interesting pieces have been added. Three especially fine examples of this work have been recently acquired through the gifts of Mrs. George Blumenthal and Mrs. John Inness Kane; the latter gift comprising, among other things, two dresses of embroidered muslin, two of silk brocade, and a moire waistcoat of fancy weave.

The embroidered muslin dress pattern presented by Mrs. Blumenthal is of exquisite workmanship with bands of medallion ornament in lacework combined with a floral pattern made up of garden flowers—the lilac, rose, grasses, and foliage—motives popular in the Second Empire.

Of the two embroidered muslins in Mrs. Kane's gift, one has a beautifully worked pattern of trumpet blossoms; the other is a charming Empire dress with a formal scroll pattern based on the acanthus motive.

While embroideries of this character are as a rule too elaborate for machine work, they are, nevertheless, not only invaluable as documents, but instrumental as well in affording inspiration to the designer and raising the standard of commercial fabrics.

EARLY AMERICAN GLASS. In the year 1739, Caspar Wistar founded his glass factory near Alloway in Salem County,

New Jersey. Born about 1696 at Wald-Hilspach, in what was then the Electorate of Heidelberg, he came to America in 1717, settling in Philadelphia, where, in the course of twenty years, he established himself as a merchant and manufacturer of considerable local prestige. In inaugurating his glass industry he imported from Holland a number of workmen skilled in their art, and the increasing success of the undertaking bears witness to the correctness with which he judged the needs of his time and the satisfactory fashion in which he strove to answer them.

The chief output of the Wistar factory was window glass and bottles for commercial use. In addition to these, as the business grew, many articles of household adornment or use were made. There seems to be no record of such work being done in any large way at the factory, and it is possible that much of the finer glass which took the forms of pitchers, bowls, and vases was made at first by the workmen independently and in a more or less experimental way. In the third quarter of the eighteenth century the Wistar glass-house was the chief rival of the Stiegel factory at Mannheim, which it antedated by some years, and the output of the two was in many cases of equal merit.

The group of thirteen pieces of Wistar glass which the Museum has recently purchased gives a representative selection of the types made chiefly between the years 1739 and 1780, when the factory ceased operation. The colors represented in clear glass are fine white, green, aquamarine, brown, and blue. These colors are used sometimes alone, often in combination. Of the four pitchers, one shows the body of the clear white glass with handle and base of brown; white opaque glass is combined with clear aquamarine in a second, and with the clear brown in another; the fourth is of clear greenish glass with a design in the same color overlaid about the body—the design here used being a characteristic one in which the overlaid glass is drawn up over the thinner glass, suggestive of a Chinese wave motive. The same combination of green with brown glass, of green-white and clear red occurs in other pieces

in the group. Three bowls, of blue, of brown, and of greenish glass, are fitted with ball covers to match, and two ball covers of clear white glass have the opaque white introduced.

These pieces, in conjunction with the few pieces which the Museum already owned, form a representative collection of this interesting early glass, the product of the first successful glass manufactory in America. The commercial depression incident to the Revolution seems to have affected the factory at Wistarberg, for in 1780 the work had practically ceased and in 1781 the property was offered for sale by Richard Wistar, Caspar Wistar's son, who had inherited it at his father's death in 1752 and had carried on the industry.

PHOTOGRAPHS OF COMPARATIVE CLASSICAL MATERIAL. The plan started last year of placing cases with explanatory photographs in the various galleries of the Classical Department has been so popular that it has been continued. The case prepared last year contained such material for our Greek Sculpture Gallery, consisting chiefly of stylistically related objects in other collections, and of better-preserved replicas of our fragmentary statues. The new case in the Third Room contains photographs and drawings illustrative of the sixth-century material in that gallery. For instance, the visitor interested in the much-debated origin of our bronze chariot will find there the evidence which points to Etruscan rather than Greek workmanship. He can compare it with contemporary monuments from both sources with regard to its form and the style of its decorations. The visitor who wishes to study the Greek vase-shapes and understand their various functions—an excellent method for a greater appreciation of them—will find a series of scenes, taken mostly from vase-paintings, showing such vases in actual use:—a group of maidens going to the fountain with hydriai or water pitchers; youths drinking from the beautiful kylikes and other forms of cups; slaves ladling out the wine from the kraters; athletes with their oil-flasks; and so on. Or if he is interested in Greek armor, he will find representations of

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

warriors preparing for battle, putting on their decorated cuirasses and helmets and greaves. Or again if he should wonder to what kind of objects some of our decorative pieces belonged, he can find in this case views of pails and jugs and helmets with such parts in place, enabling him better to visualize the whole from the part. In some instances we have been able to show our evidence for dating. When people wish to know the date of an object in a museum, they generally look at the label, and the information given there settles the question. Few stop to wonder about the whys and wherefores of dating. In looking at our pictures of tomb groups that show certain objects buried together and therefore presumably contemporary, they may begin to realize from what an elaborate fabric of patient research our knowledge in archaeology has been obtained.

This comparative material for the Third Room has not yet been completed, but we have now enough on hand to warrant placing it on exhibition. It is hoped that thereby our collection will gain in its usefulness.

MEMBERSHIP. At the meeting of the Board of Trustees, held February 16, besides 196 Annual Members, the following persons were elected to membership:

FELLOWS FOR LIFE

COLEMAN DU PONT
EDWARD D. FAULKNER
PHILIP L. GOODWIN
ALFRED F. LICHTENSTEIN
CHARLES D. NORTON
BLAIR S. WILLIAMS

SUSTAINING MEMBERS

DELFINO CINELLI
MARY T. COCKCROFT
THOMAS A. EDISON
MRS. MARIE EL-KHOURY
E. BURTON HOLMES
GILBERT S. MCCLINTOCK
HUGO RIESENFELD
WILFRED M. VOYNICH

In recognition of the value and importance of her bequest, the late Helen C. Juilliard was declared a Benefactor. William Adams was elected a Fellow in Perpetuity in succession to the late Thatcher M. Adams.

ANNUAL MEETING OF THE TRUSTEES. At the regular meeting of the Board of Trustees, held February 16, the three outgoing members of the Class of 1920—Daniel C. French, William Church Osborn, and J. Pierpont Morgan—were reelected as the Class of 1927.

Charles D. Norton was elected a Trustee in the Class of 1923, to fill the vacancy caused by the death of Henry Clay Frick.

The following officers and committees were elected for the year ending February 28, 1921:

OFFICERS

President.	ROBERT W. DE FOREST
First Vice-President	ELIHU ROOT
Second Vice-President	HENRY WALTERS
Treasurer	HOWARD MANSFIELD
Honorary Librarian.	WILLIAM L. ANDREWS
Secretary	HENRY W. KENT

EXECUTIVE COMMITTEE

ROBERT W. DE FOREST	} <i>Ex-officio</i>
ELIHU ROOT	
HENRY WALTERS	
HOWARD MANSFIELD	
WILLIAM L. ANDREWS	

EDWARD D. ADAMS	EDWARD S. HARKNESS
GEORGE F. BAKER	J. PIERPONT MORGAN
GEORGE BLUMENTHAL	WILLIAM C. OSBORN
DANIEL C. FRENCH	SAMUEL T. PETERS

FINANCE COMMITTEE

EDWARD D. ADAMS, <i>Chairman</i>	
GEORGE F. BAKER	HENRY WALTERS
GEORGE BLUMENTHAL	CHARLES D. NORTON
The Treasurer (<i>Ex-officio</i>)	

AUDITING COMMITTEE

V. EVERIT MACY, <i>Chairman</i>	
LEWIS CASS LEDYARD	ARTHUR CURTISS JAMES

STORY-HOURS FOR CHILDREN OF MEMBERS. For the children of members the course of story-hours by Miss Chandler continues one more month—the four Saturday mornings in March at 10:30 o'clock. The interest of these Museum visitors continues unabated and their knowledge of, and pleasure in, the Museum grow with each season.

A series of Schumann's Kinderscenen, charmingly played by Mrs. Henry L. de Forest, gave Miss Chandler the themes for four delightful stories in miniature which, interspersed with the music, made up the

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

program for February 14. These sketches conjured up such bewitching things as an enchanted wood or fairies dancing. The children caught the spirit and when Mrs. de Forest played other Kinderscenen they eagerly suggested the subject or mood of the music.

THE EDITOR of the BULLETIN wishes to share with its readers the pleasure of the following paragraph from a letter recently received from André Girodie:

"I have the honor of thanking you for having sent the publications of The

Metropolitan Museum of Art to 'Notes of Art and Archaeology' of which I was Director before the war. During the entire hostilities, none of these publications, so important for the history of art, has failed to reach me. Stationed with the Alpine chasseurs, I read them, sometimes at the front, sometimes in the hospital, since I was three times wounded. May I thank you for all the pleasure which they have given me during these years of conflict, when the only reminder of my beloved art studies came from New York."

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1920

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Vase, glazed terracotta, Graeco-Roman, found in Aleppo, Syria.	Purchase.
ARMS AND ARMOR	Mask, signed Myochin Masanobu, Japanese, XVI(?) cent.	Gift of Giles Whiting.
(Wing H, Room 6)		
CERAMICS.	Jar, Sung dyn.; temple jar, Ming dyn.,—Chinese.	Purchase.
(Floor II, Room 5)		Anonymous Gift.
(Floor II, Room 5)	Vase, jar, and duck, Chinese, modern. . . .	Gift of H. J. Fei.
MISCELLANEOUS.	Shadow figures (40), Chinese, modern. . . .	
(Wing E, Room 8)		
PAINTINGS.	†Landscape (The Sun Shower), by Charles Melville Dewey.	Purchase.
	†Maude Adams as Joan of Arc, by A. M. Mucha.	Gift of A. J. Kobler.
PHOTOGRAPHIC NEGA-	Lantern slides (12) representing French country houses, for addition to the lending collections	Gift of Mrs. John W. Alexander.
TIVES, LANTERN		
SLIDES, ETC.	Lantern slides (3) and a photograph illustrating a decoration painted for the McClain High School of Greenfield, Ohio.	Gift of Vesper George.
PRINTS, ENGRAVINGS,		
ETC.	*Prints (9) by various artists	Purchase.
REPRODUCTIONS.	*Wall-paper (32 panels), American, modern.	Purchase.
SCULPTURE.	*Statuette, carved wood, Bodhisattva, Chinese, Sung dyn.	Purchase.
	†Bronze statuette, model of a Horse, by Herbert W. Clark, Jr.	Gift of the Sculptor.
	*Bronze statuette, Pavlowa, by Alfred D. Lenz.	Purchase.
COSTUMES.	†Wedding garment, Turkish (Kosovo), XIX cent.	Gift of Francis H. Markoe.
ANTIQUITIES—CLASSICAL	*Miscellaneous terracottas, etc., from Crete, Minoan and archaic Greek periods.	Lent by the American Institute of Archaeology.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).